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DAILY  
SUPPLEMENT

by carl p wilson III

*To go beyond the wordlessness, the cynicism and the shining surface of society and recover the power of words... even at the risk of losing a voice in the consuming-consumer rush; even at the risk of having the questioning cheapened, forgotten and flattered for the wrong reasons. Even in Canada, in the midst of post-literacy; my place, my here.*

- B. W. Powe, *The Solitary Outlaw*.

Like the five men he discusses, B.W. Powe lives apart. He writes serious cultural criticism but refuses to be co-opted by either academia or the media, the usual two resting places for his ilk. Whatever suffering he might endure as a result of this, the reader is the beneficiary. His essays are at once intellectually rigorous and poetic, bearing the marks of neither glib deadline-chasing analysis nor scholarly sterility.



Wyndham Lewis

Like his subjects, Powe is a cultural anomaly in the post-modern age. He is literate. He does not justify himself with sarcasm. And he has no particular interest in the heroes of pop culture—his elitism is non-exclusive but unapologetic.

In *The Solitary Outlaw*, Powe applies his sensibilities to five outstanding individualists who have stood against the 'anti-book' tide of change that has characterized the latter part of this century. Four of them—Wyndham Lewis, Glenn Gould, Marshall McLuhan and Pierre Trudeau—are in one way or another Canadians. The other is the Italian writer and sociologist Elias Canetti. He gathers them together as "solitary outlaws," the champions of literacy and opponents of book burning for whom "the most irritating word in the English language is 'relax'."

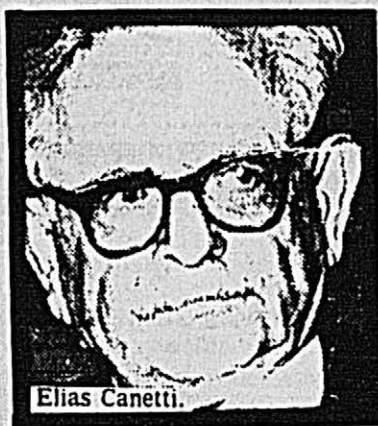
Powe's study of writer Wyndham Lewis, for example, is adamant in its defence of a cruel thinker whose distance from "the crowd" was so great that he christened himself 'The Enemy' and admitted an admiration for Hitler. Powe notes the prophetic strain in Lewis' witty barrage of words against the idiots. He discovers that Marshall McLuhan coined the term "the global village" in pencil in the margins of Lewis' *America and the Cosmic Man*. In so doing, he is waging a battle against the critics who summarily dismissed Lewis as a crackpot throughout his life and ever since.



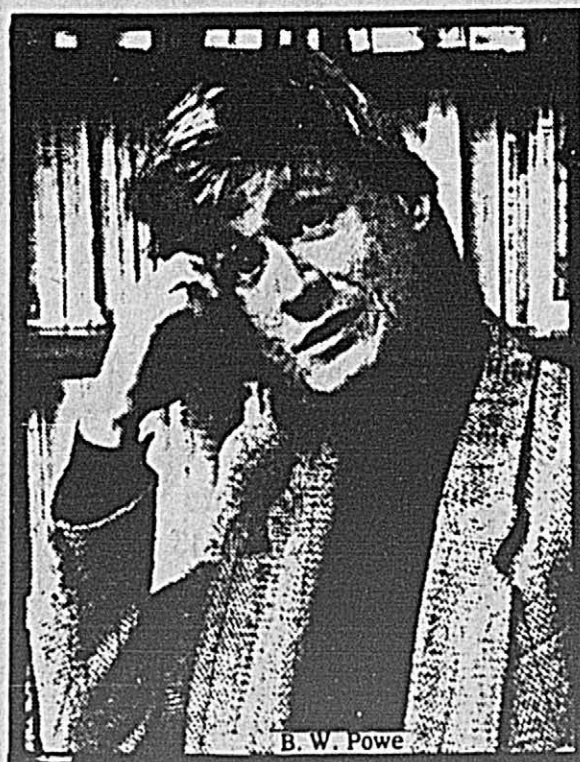
Glenn Gould

The centrepiece of the collection of essays deals with Pierre Elliot Trudeau, who because of his engagement with post-literate technology and his political career, is the one amongst these five most seldomly seen in such terms. Trudeau is often referred to as an intellectual, but seldom (these days) as a heroic or revolutionary politician. The scars of his 'arrogance', which Powe regards as distance from the crowd for whom he performed, are still too close to the surface.

But unlike a mainstream observer, Powe looks at both

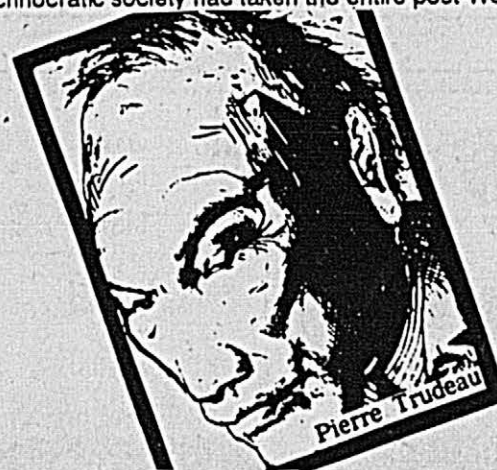


Elias Canetti

Lonely  
Egoists

B. W. Powe

sides of Trudeau, flashing back and forth between the crass spectacle of Trudeau's farewell gathering with the Liberal party in June of 1984 and the Prime Minister's early theoretical essays, which set out clearly the paradoxical programme that his political career was to fulfill—the making of what Powe terms "a civil war." The author contrasts this solitary outlaw of Canadian government with Brian Mulroney, whom he calls "the ultimate insider, with no private identity... Technocratic society had taken the entire post-World War II



Pierre Trudeau

period to incubate this perfect specimen."

The most exciting (and at the same time the least revealing) aspect of this section is Powe's success where all others have failed—in getting an interview with the retired Trudeau. The glimpses are fascinating, particularly when Trudeau turns the interview around and grills Powe on such subjects as Glenn Gould and what books he ought to read. But Powe himself recognizes that Trudeau told only what he wanted



Marshall McLuhan

known—the story of a thinking man content in isolation.

The third and oddest of the book's subjects is Canadian pianist and musical theoretician Glenn Gould. Powe deals more with Gould's essays and eccentric behaviour than with the music he made, which is a distortion, but a wise decision for a non-musician. Gould is the spookiest of the five men. His methods of discourse ranged from spliced tape to obscene phone calls at 3 in the morning. Gould's neuroses, relationship to his environment and rigid artistic credo create a portrait of a man who sold his soul to music in hopes of becoming music himself. Powe maintains that in some perverse way Gould succeeded.

*The Solitary Outlaw* up to this point deals with personalities whose inner tensions create their dynamic with society. In talking about Marshall McLuhan, with whom Powe studied, and the Italian novelist/critic Elias Canetti, the discussion becomes more abstract and less psychological. This may be because the writer is too close to McLuhan and too distant from Canetti. A single section flashes from one to the other like a set of traffic lights.

This section includes Powe's personal reflections on the role of the intellectual in post-literate society. A chilling snapshot of a conversation that ends "The only fuckin' thing I can say anymore is fuck." "That's too bad." "Fuckin' right" provides an all too familiar backdrop. It is obvious to the reader that s/he is probably not worthy of the title of "solitary outlaw". We are part of the annihilating crowd. If we want to escape that cage, this cake has a file in it. Powe begs us to use it, calling out against a landscape of burning books—"Where are you? What is your stand? Can you respond? Are you there? Are you there? Are you there?"

Are we?



**Erratum:** In Wednesday's paper, the feature on Page 5, *Doing the Dirty Work*, was written by Zeb Brown, not Jeb

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# New York's abrasive swan song

by Joe Heath

Most people have difficulty listening to even one whole side of a

Swans record. Not because they're poor musicians, or out of tune. It's because they're so slow. Really, really slow.



Most of their songs are just one long, drawn-out percussive drone. No cymbals. They have guitars, bass, all that stuff, but the instruments are used almost exclusively to amplify the percussion.

Like the waterfowl from which they take their name, the Swans have the potential to be extremely boring. But you start noticing something strange as the volume increases. Just as hundreds of soldiers marching in step can collapse a bridge, the Swans can achieve a frequency and rhythm that quickly draws you into the sonic quagmire.

Most reviewers comment on the physical impact of their live shows. Literally, physical. The volume is so high, the rhythms they pound out so agonizingly slow, that they actually shake the audience into step. It's a fairly punishing experience, and usually half the audience leaves. But they still manage to get rave reviews, even in the cynical British music press.

The Swans' live presentation is uniquely powerful. And unfortunately for those who despise them, it's also brilliantly conceived. The

Swans insist their music is an artistic interpretation of rock and roll.

The most common critique of the Swans is that the sound they produce is "simply not music." This is less a critique than a dismissal. There is no tune, granted, but if content is considered over form, the Swans' music is extremely powerful. If art is primarily conceived of as self-expression, then vocalist Michael Gira is capable of conveying sentiment in a much more direct manner than most of the established art community. Naturally, the sentiments he conveys are a little off the beaten track—including torment, humility, power and servitude.

Gira's lyrics are simple and to the point. He takes what are considered basic social relations, and arranges them in a way that exposes their essential brutality.

Open your mouth.  
Here's your money.  
Open your mouth.  
This feels good.  
Here is your money.  
This is love...

As with the percussion, the impact of the lyrics lies in repetition.

One key phrase is usually repeated throughout the song, but it slowly changes in context and meaning.

I can't use you.  
Put your knife in me.  
I love you.  
I'm worthless.  
Put your knife in me.  
Walk away.

Now, going to see a band that released an album called *Public Castration is a GOOD IDEA* might not be your idea of a fun night out on the town. But the Swans have mellowed a little in their old age. They have put out a few discoey singles, and their new double album *Children of God* has its lighter moments. They've gotten a bit more poetic as well.

We'll lie down in the warm green grass  
And the sun will shine on our pale shape.  
Our blood will flow black in the dirt.

The Swans will be appearing, along with Montréal's *Wild Touch*, at *Club Soda* January 28, tickets \$12.50.

## lithpingslithpings

by Egg

Hoo-Boy, here we go...Tonight the big event on campus—Jazz takes off with the *Shuffle Demons* in the Union Ballroom. Tacky Ocean Pacific wear and lots-o' dancin'. Welcome Home plays electronic alternative at Station 10 and *Three O'Clock Train* rock and roll at Foulfoules.

Friday—very big deal, a rare appearance even though they're our local boys, that's *Doughboys* at Foulfoules...and check out their t-shirts. I have one—they're neat-wowcool. They play with *Plg Farm* from TO. The *Bullets* play the American Rock Café, and from NYC *Uncle Fester* plays alternative tunes at Station 10. Maybe the whole Adams family will turn out.

S-a-t-u-r-d-a-y-Night! No, the Bay City Rollers will not be there, but all four floors will be packed at the Union Building with R&B & R&B with the *Booze Brothers* & *The Jimmy Dogs*. Dancing/DJ in the ballroom, and *The Steven Barry Band* cool it down with some blues. You could make this evening a bit more exciting by starting out with *A Clockwork Orange* presented by the McGill Film Society at 20h, or, trash that and thrash it out with new punk band *The Orphans* at Station 10. At

Foulfoules, all the way from San Francisco is *Angst*, resembling the *Meat Puppets* with a folk edge.

Sunday, original rock and roll bands at *Secrets*—*Landed Immigrant* and a new Montréal band, the *Bliminals*. The *Bliminals* have a long and impressive list of about 2 million and three bands they've played with previously—let's see how they sound together. At American Rock Café, *Merik Trout* Pact.

Monday night looks pretty dull—whattaya want—you're supposed to be studying, anyway. Alternative suggestion for the evening: construct a scale model of the CN tower using pistachio nut shells and used gum. Best I can do.

Tuesday, country-rock at *Poodles*, with the *Darned*, as in "Oh, darned it, I forgot it was cheap movie night." An even cheaper option is CKUT night at Foulfoules featuring *The American Devices* and the heavy pop *Bubble Gum Army*. It be free.

Grow your dreadlocks by Wednesday, because reggae night at Café Campus is also free with *Jah Cutta* and *Determination*. At Foulfoules, *Fringe Bastards* open for *Lydea Lunch* from NYC, who does new-wave, poetry/song/performance.....better check this one out for yourself.

Stop reading. This is the end.

## Polemical poOoetry

by Skip Lawless

You just can't listen to *Rhythm Activism* as normal background music. You can't really dance to it, and if you turn it up loud and try to shake your head vigorously to it you would probably rupture the speaker that handles hiss and fuzz.

Poet/lyricist Norman Nawrocki demonstrates his expressive oratorical style on his clever verse about squatting, *America* and even free trade with minimalist accompaniment from *Dem Stink* on guitar.

This makes a standard review of the Montréal anarcho-duo's third cassette, *Resist Much, Obey Little* somewhat difficult. But it is interesting and informative to observe changes in office behaviour when playing the tape. What follows is a record of the Daily office reaction to *Resist Much, Obey Little*.

Subject A: This makes me want to run screaming from the room. Is it one of your tapes, Subject B?

Observer: I'm doing a review of it. Subject B: Conceptually, the band is great.

Subject A: Well can we give it a conceptual review—silently? Subject C: (nodding head slowly) Who is this?

Subject B: *Rhythm Activism*. Subject C: I like this kind of thing.

Subject D: It gets better, then it gets worse, then it gets worse...

Subject C: How can you say that? Subject D: Well this is after listening to it for about an hour.

Subject B: Oh, hey, they're playing *Louie Louie*... this is a bit more

rocky... what? *Louis Rie?* That's a bit much. (stops tape)

Subject C: Where's that lovely music?

Subject E: Hey, yeah.

Subject A: What do you mean—*Rhythm Activism* or music?

Observer: Hey, *Rant 'n Roll* has its fans.

Subject A: Oh, so that's what they call it.

Subject D: (looking at the lyric booklet) They have a song about Anthony Griffin.

Observer: Yeah Norman was passing out the lyrics at the demo at City Hall in November.

Subject C: So they do more than sing about the political stuff?

Subject A: Are you kidding? If you had that much talent would you give up your day job?

## A vision of red

by Joy D.L. Jones

If your image of the Communist Party in North America is mostly rapid-wipe shots of rioting pinkos beating nice policemen over the head with placards and tattered copies of *'Das Kapital'*, *Seeing Red* might educate you.

The Oscar-nominated film consists of extensive interviews with past and present Party members, interspersed with footage of communist and anti-communist rallies, folk songs and propaganda. It covers the Party's history in America from its beginnings to its crisis in the late 50s, emphasizing events rather than ideology.

Particularly interesting is the footage of open Communist rallies and marches in the 1920s and 1930s, and the anti-Communist propaganda of the 1950s. A great deal of attention is paid to the decline of the Party in 1956 (because of

Krushchev's speech condemning the Stalinist purges, not because of McCarthyism) when some eighty percent of American members dropped their communist affiliations. Some of those interviewed had been so devastated that it took them years to recover their sense of purpose. One ex-member ponders, "What if the Communist Party had had the same power in the U.S.?"

Many are critical of the lack of freedom of speech within the Party, particularly the prohibition against questioning orders. It is implied that those who chose to remain with the Party rectified these problems, but Party history after the 1950s is not discussed in any detail.

The loss of idealism after Krushchev's denunciation of Stalin is also discussed. One member who seemed surprisingly apologetic about his membership in the

continued on page 6

### events

#### Thursday

**AIDS Task Force** weekly meeting, Union 107.  
**Multicultural Society Coffee House** in Union 401 at 18h00. Movies: *Bridges* and 4 portraits, \$1.  
**QPIRG Organizing Club** presents film *Action for a Change*, about student PIRGs. Every half hour from 11h00 to 15h00, Union 108.  
**McGill/MIT Student Pugwash** presents Dr. Vaira Vikis-Freibergs on *Fulfilling our economic and social needs in a high-tech future*, 20h00 in Leacock 26.

#### Friday

**McGill Caribbean Students' Society** bake sale, 10-14h00 in Union lobby.  
**Graduate Students' Retreat** at the Gault Estate, Mont. St. Hilaire. Sign-up deadline today, 398-4106.  
**McGill Christian Fellowship** presents speaker Stephen Eyre (IVCF training), 19h00, Leacock 232.  
**Project Ploughshares** 'and what is disarmament', meeting and potluck dinner, 4433 St. Dominique.  
**McGill/MIT Pugwash** conference on research ethics, all day Friday and Saturday. Call 398-6800 for details.

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co-ordinating editor Joe Heath  
science editors Dan Hogan, Paul White  
co-ordinating news editor Chris Lawson  
supplement editor Michelle Gagnon  
layout and design co-ordinators Kirsten Fenton, Liz Pasternak

photo editors: Justin Richardson, Andrew Fischer  
news editors: Stephanie Lachowicz, Susie Petersiel  
features editors: Jennifer August  
daily francais: Isabelle Clement, Pierre Carabin  
CUP editor Jeanne Irbane

Contributors: Carl P. Wilson III, Emy Weeny, Armstrong, Karen Vailhona, Aerobic egg, Bruce Holder, Joy D.L. Jones, Elizabeth O'Grady

Editorial offices: 3480 McTavish, room B-03, Montréal, Québec, H3A 1X9, telephone (514) 398-6784/85 Business Manager: Brigitte Elie, room B-17, telephone (514) 398-6791  
Advertising: Caroline Elie, Boris Shedov, room B-17, telephone (514) 398-6790 Clerical Staff: Robert Costain, Radio France Advertising Layout and Design: Colin Tomlins (you're still beautiful)

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## Royalty fees not reaching underground

**C**ampus and community radio stations are upset that the money they pay to performing rights organizations isn't going to the alternative bands they support.

According to Martha-Marie Kleinhans, Coordinator of the National Campus/Community Radio Association (NCRA), the two government organizations which act as licensing and collecting agencies for performers and copyright-owners are not fulfilling their mandate.

by Michelle Gagnon

The Canadian Association of Publishers, Authors and Composers (CAPAC), and the Performing Rights Organization of Canada (PROcan) are non-profit organizations established under the now-antiquated Copyright Act of 1924.

After servicing the user with a license, they collect a percentage of the station's budget. CAPAC's 1987 rates levy a flat fee of \$3 486 960 from State radio and 1.66 per cent from the operating budgets of both private radio and community stations. PROcan's levy on community stations is smaller at 1.54 per cent, but only after the ARCC (Quebec's community radio association) won a court case against the agency, lowering the fees from 1.86 per cent.

The money collected is paid to artists registered with each agency. But the distribution is based on the artists' popularity as determined by the stations' playlist samples. It is this very system of sampling which has proved problematic for campus-community radio.

"Campus-community radio is not mainstream, so the artists supported by this branch of radio won't see a penny from CAPAC or PROcan," says Kleinhans, former manager of Radio McGill. "The bands we support are nowhere near the top-100, and we're still forced to pay these organizations for bands we don't support."

Jacques Druelle, PROcan's licensing department director, admits the system is somewhat flawed. "We use the same survey for all stations, and although it's not perfect, it has been around for a long time. To get answers which would be 100 per cent perfect would cost too much."

According to Kleinhans, community radio pours approximately \$45 000 to CAPAC and PROcan annually. "It is a lot of money for us, but mainly symbolic for them," she says. Community radio fees total only 0.1 per cent of the agencies' revenues. Accordingly, the NCRA suggested community radio use this relatively small sum to establish awards for alternative artists. But PROcan rejected the proposal last year.

Druelle says "the NCRA have been complaining about this for years." He claims campus and community programming is mainstream. In a 1986 survey of campus-community programming, he says, "Many did not even bother to respond, and from those that did, the survey showed their material to be identical to that of commercial stations."

"That's crap," says Kleinhans, "if they ever bothered to sample our member-stations they'd know that, and the stations wouldn't have received an alternative license in the first place."

PROcan and CAPAC think the real problem is that most community stations don't pay their fees. According to France Lafleur of CAPAC, "We've spent years trying to get money from them. We can't distribute money we don't get."

As many as two-thirds of such stations violate the Copyright Act by boycotting fees, says Kleinhans. "Non-payment is used as a pressure tactic."

Lafleur says CAPAC spends almost as much money collecting fees as it receives from community stations. "They're not getting their own playlist sampling until they pay." Both CAPAC and PROcan also say they won't redistribute any of community stations' money to artists until all such stations who owe them money pay up.

The NCRA is now preparing a new proposal for a joint committee of NCRA, PROcan and CAPAC members to distribute funds. Kleinhans says it should be possible since all the agencies are government-regulated. But she says "if we can't convince them, the government is the next step. The government should be concerned that its agencies are ignoring a whole genre of music."

Although the Copyright Act is now under revision, none of the proposed amendments would affect community radio royalties. Also, since Bill C-60 plans to use this same form of sampling for all copyright material, it is likely to extend the problem to other members of the cultural community rather than providing any solutions.

**C**hristmas, 1982—the Toronto Eaton Centre takes the liberty of tying red ribbons around the necks of the 60 wooden geese suspended from the glass ceiling, forming Michael Snow's sculpture 'Flight Stop'. Snow obtains a court injunction ordering the removal of the ribbons, claiming his honour and reputation were being damaged. He compared the act to dangling earrings from the Venus de Milo.

Six months ago, in London, Ontario—a boy scout troupe is fined \$600 for showing a copied videotape to about thirty young boys. They are charged with infringing copyright laws.

Copyright protection laws in Canada have not changed since they were instituted in 1924. Since then, technological and cultural advances have left major sectors of the creative industry, such as the development of computer software, without legal protection against commercial piracy. Televisions, photocopiers, audio and videotape recorders, computers, satellites, and a vast number of information storage and retrieval systems "have become common instruments for the use and exploitation of intellectual property," according to a Government of Canada news release.

In 1984, the Mulroney government made copyright revision a high priority, following the lead of Canada's major trading partners—the United States, Great Britain, France, Japan and other industrialized nations.

An all-party subcommittee report released in 1985, called *A Charter of Rights for Creators*, underlined the importance of compensating creators for their "special contribution" to Canada. This compensation, the government says, will virtually subsidize Canada's cultural community.

But many Canadians are concerned, particularly at universities and libraries. Paying copyright dues on photocopied material, they claim, will do very little for Canadian writers. Because only 20 per cent of the domestic book trade is Canadian owned, most of the money will be leaving the country. Although the government will satisfy the demands of its trading partners, the education sector will suffer.

The government's new brainchild, Bill

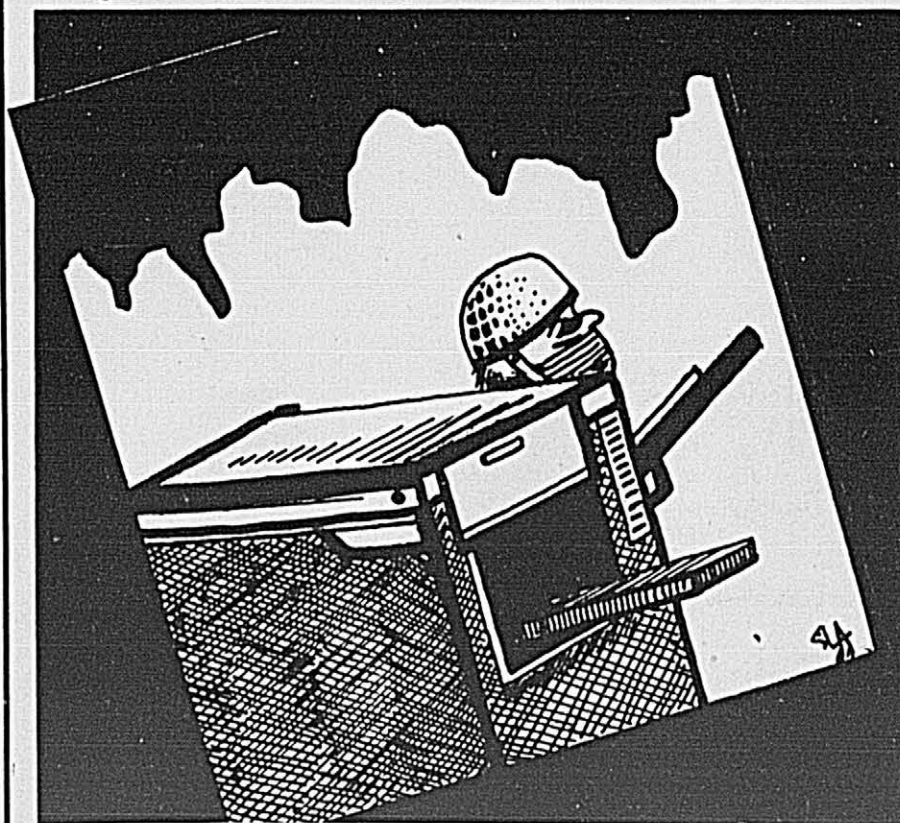
remedies, a new copyright board, the nature of collective management of copyright revenues and moral rights of copyright holders. The second package of proposals, still in the works, deals with the formation of protective mechanisms such as copyright collectives.

The current law's inability to deal with technological advances created difficulty for inventors, artists, consumers and copyright-based industries. Alongside concerns about the fundamental importance of protecting copyright, the economic importance of the new legislation is becoming apparent.

According to McGill Law Librarian Mike Renshaw, "Canada has become known as a legal haven for the pirating of software." In 1986, industries dependent upon copyright enforcement contributed nearly \$10 billion to Canada's economy. In 1985, for instance, the music industry contributed \$600 million to the Canadian economy, but lost an estimated \$40 million to the sale of pirated sound recordings.

Bill C-60 advocates the formation of collective associations representing authors, modelled on two government agencies—CAPAC and PROcan. These two non-profit organizations represent those who hold copyright on musical works. They grant licenses and collect royalty fees from all users—radio, television, shopping malls, elevators, etc.

Eventually, the government envisages compensation to the creator for all copied material, regardless of



C-60, is a package of proposals for amending Canada's Copyright Act. The amending bill is being worked on in two parts, the first dealing with computer program protection, anti-piracy

usage.

The collective is "a mechanism the artist can recoup on that makes it easier to protect the legal rights of creators," says Paulette Kelley,

executive director of the Writers' Association of the same time, we can't have people unable to enjoy

According to a government release, "the new law meets the needs of creators to be paid for the use of their works, the needs of users to have the widest possible access to cultural material. It will increase the needs of creators, expand the protection of their subject matter and provide exceptions for users, thus contributing to economic renewal and vitality."

But the institutions affected by the law do the same thing. In part, and libraries across the country are directly affected by the photocopying regulations. economic demands must be met.

In Québec, the province is already paying the Union \$1 million for photocopying privileges in the CEGEPs. the photocopying royalties for 1000 works registered. But the agreement does not cover public or university libraries.

"Collectives set up a system against libraries for photocopying privileges, which means for photocopies and research," says Dr. E. director of libraries at a difficult situation, because in Québec doesn't charge for every single page or 15 pages of free photocopying extra charges for more amounts."

According to Ontario Copyright Commissioner Peter Rogers, Bill C-60 provincial libraries will be completely (the bill). In my opinion, the most restrictive the speaking world has ever seen.

"It's ridiculous. If education had to pay a collective photocopy they made talking about millions out of the educational world would be a horrendous of course, the taxpayers ones to pay."

"But it is not really a money, or of paying a repeated use of their question of legislation says Rogers."

But Communication MacDonald says Bill reasonable. "Not only



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at present not paying creative royalties  
to the author or writer, they are actually  
using his or her work to subsidize their  
own activities. They are charging the  
public (for photocopies) as if the creator  
were charging them, but they are  
keeping it."

The Canadian Association of  
Research Libraries (CARL) is opposing  
the Bill because it lacks exemptions for  
libraries. David McCallum, CARL's  
executive director, writes "libraries are  
most concerned that the legitimate  
interests of research library users be  
balanced against the equally legitimate  
right of creators. In CARL's view, two of

their resources by photocopying and  
mailing requested documents to a  
distant user. "The charter proposes to  
end the current practice of providing  
single copies of articles to single users  
for study and research," he writes.  
"CARL would prefer Canada to frame  
legislation like that of the United States,  
the United Kingdom, and Australia, and  
recognize the single copy practice as  
legitimate and fair to both the creators  
and users of information."

The sub-committee report recom-  
mended that libraries stop assuming  
inter-library loan copies are solely for  
personal use. But McCallum says this  
"would put an unfair and in our view  
unnecessary burden on academic and  
research libraries. Having to verify the  
purpose of users for making copies  
would not only require a continual  
infringement of the privacy of our  
patrons, but would be administratively  
unworkable as well."

Kelley, from the Periodical Writers'  
Association, feels that within a writers'  
collective such concerns can be dealt  
with. "Within the collective, everything  
can be addressed—like fair use. We  
absolutely believe in a national  
coalition of writers and poets, in putting  
it forward, in putting it into practice."

Librarians and educators are  
particularly worried that having to  
locate a copyright owner will be  
restrictive to researchers. Rogers  
explains: "You want to use somebody's  
article or book or videotape segment,  
just to copy it to make a presentation or  
write a report, and you have to find the  
copyright owner. How are you going to  
do that?"

Collectives are a suggested solution  
to such problems, and blanket licensing  
like the arrangement between the  
Québec Writers Union (UNEC) and the  
provincial government.

"But how can we guarantee that all of  
these people are going to be in one  
collective? Pierre Berton has publicly  
refused to join a collective. Will  
researchers have to track down five or  
six different collectives to find their  
writer? And where do they go if they  
want to tape a segment of a CBC news

and people  
n't see it in quite  
icular, schools  
e country will be  
ore stringent  
ons and the  
ade by collective

the proposal's in a Charter of Rights for  
Creators could endanger this balance  
by unduly favouring the creator at the  
expense of the user of information."

CARL feels the single copy reproduc-  
tion of library articles for inter-library  
loan is threatened. Libraries share

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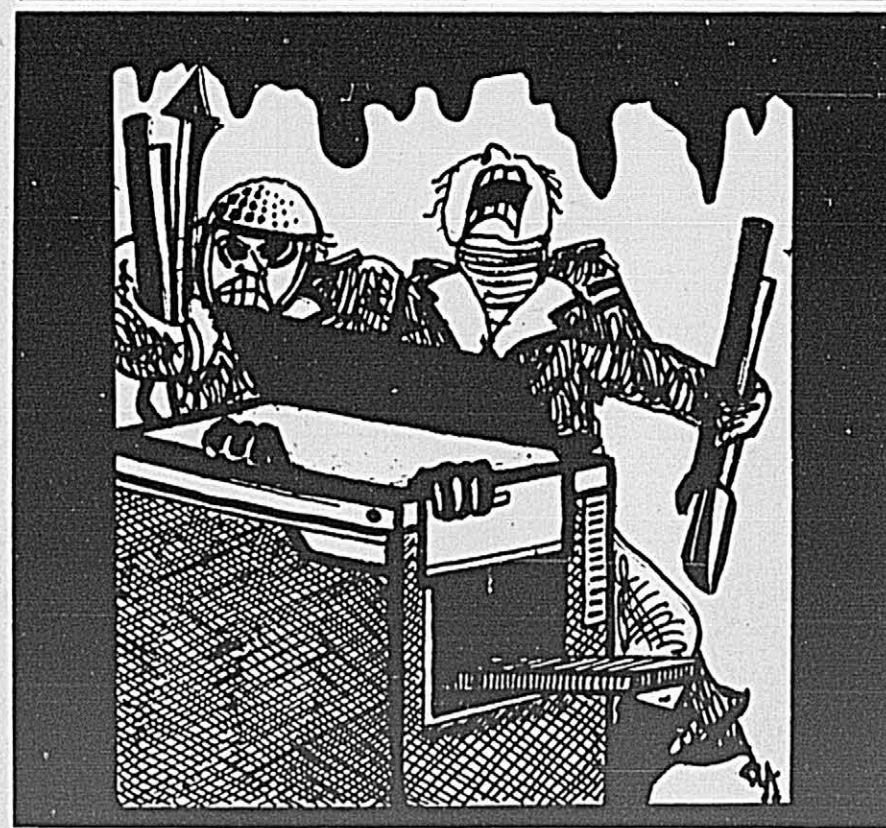
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are the libraries



***This is a business deal. That's why so little attention is being paid to the education community. Canada is maintaining equitable relations with her trading partners.***

***Peter Rogers***



BY KAREN VALIHORA

## ***Bill C-60***

# COPYRIGHTS and the right to copy

show or The Journal or something?"  
says Rogers.

Royalty fees charged by writers'  
collectives would be determined by a  
random sampling process of libraries,  
determining which works are being  
photocopied the most. Collectives

American. That means all this 'Can-  
adian culture' money goes to the  
States."

Renshaw is just as concerned. "By  
raising the cost of photocopying, and  
multiplying the already existing  
administrative costs, in the long run



would distribute payments to their  
members on a proportional basis, as a  
sort of "rough justice."

"Libraries must pay the collectives for  
photocopies the students and re-  
searchers are making," says Renshaw.  
"You know the situation here. McGill's  
bankrupt."

"Canada is what is known as a net-  
importer of cultural property, which  
means we import a lot more than we  
produce. A lot of this money going to  
collective associations would leave the  
country to foreign authors," he says.

According to Rogers, the Stevenson-  
Kellogg study published in last month's  
Canadian Library Association newslet-  
ter showed that "almost all photocopy-  
ing is personal stuff, and a lot of it is

libraries will be buying less books, and  
it will be harder to get at knowledge. No  
university can support this type of  
administration," he says.

Random sampling techniques  
pinpoint the most frequently photocop-  
ied writers, and reward them accord-  
ingly. These writers or publishers are  
only occasionally from Québec or  
Canada. Canada would be following an  
international precedent by sending  
money out of the country to foreign  
collectives. As Rogers notes, it is not  
Canada's cultural heritage that will be  
funded. "This is a business deal.  
That's why so little attention is being  
paid to the education community.  
Canada is maintaining equitable  
relations with her trading partners."



Public Interest Research Groups**A coherent student voice**

Students are citizens. Here at McGill, it is very easy to forget this and imagine the academic world to be the whole world. But there is a whole real world beyond the perimeter of the campus. We have as much interest in how our society operates as any other citizen. At the same time, we are all being educated in skills and knowledge which could potentially be used to influence society. Furthermore, we are one of the few groups in the general population who have the time, energy and motivation to do so. In theory, at least. We all know how that free time, energy and motivation gets devoured by papers, exams etc. And during vacation, many of us become temporary members of the rat race to finance next year's education. The result is that a potentially significant force for beneficial social change is unsteady, unfocused and ultimately wasted. How can students have a coherent voice?

Beginning in 1970 as a concept of consumer advocate Ralph Nader, PIRGs (Public Interest Research Groups) have been established at many universities throughout Canada and the United States. These groups are essentially frameworks within which individual students or groups of students contribute what they can, when they can to a project. They are student-funded, controlled and operated. Under the control of a student-elected Board of Directors, a small core of full-time professional researchers and other experts coordinate interested students in working on a project.

These projects can be any issue of concern to students. They are selected from proposals made by students, student clubs or other student organizations to the student Board of Directors. PIRGs, in the past, have worked on such diverse areas as consumer protection and awareness, environmental problems, governmental accountability and women's issues.

Once a project is chosen, research is done for a full understanding of the situation and development of possible routes of action to achieve the desired result. Following this, the PIRG works on letting everyone know what is going on, and then organizing efforts to bring about the required change. But not every project need go so far as to directly effect change. If the project is to produce a pamphlet or a book on a particular subject, this is within a PIRG's scope of operation.

A PIRG also sets up a resource center which is accessible to students, clubs and other organizations.

A PIRG is an independent, non-partisan, non-profit organization. As such, it has no set political 'agenda'. Its aim is to provide a way for students to have an effective voice and to allow them to play a more significant role as citizens by focussing much effort on particular areas.

Here at McGill, the process of establishing a PIRG is underway. At this point we, the Q PIRG (Québec PIRG) Organizing Club, are in the process of informing as many people as possible about the benefits of a PIRG. We hope that you will become in some way involved or, at least, informed. Starting February 3 we will be asking you to support us by signing a petition. If we get enough signatures, a referendum to approve funding will be held in early March. If you want to find out more, there are tables in many buildings, posters, handouts etc. We hold meetings in the Union Building every Tuesday at 5pm. The number for information is 848-7410. Q PIRG Organizing Club

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**ALPHA****SOUP****A better borscht**

by carl p wilson III

The second issue of the new Montréal small press magazine *Alpha Beat Soup* shows a marked improvement over the first. Its editor, Dave Christy, has given more shape and variety to the periodical, and the average quality of the pieces has risen sharply.

The decision of whether or not to consume this bowl of "soup" now becomes a matter of culinary taste. If poetry that skirts the borders between tribute and hero-worship gives you indigestion, the magazine is not for you. But there are some tasty roots here, a nostalgia that has its place in literary circles and gives

a foundation to even the weaker work.

Some of the prose bears the stink of in-breeding. Carl Solomon's eulogization of self-as-beatnik-hero and such items as Ted Wilentz's personal letter to the editor about the time Dylan first met Ginsberg (a meeting about which we find out precisely nothing) wear out the patience of the reader. And most of the prose tells stories we have heard too many times before—a young man's first trip to a whorehouse, the bookseller who shapes the introverted youngster's view of the world and other derivative tales. But these are told sincerely enough to abate the cynical reactions they initially

prompt.

I like Jim Christy's globe-spanning "Tonight In The World" and Stan Rogal's prose-poem "Auntie" among the poetic offerings, and Al Aronowitz's examination of the Baby M case in the prose. The late Marcel Horne's memoir from "Annals of the Firebreather" is intriguing but doesn't mix fact and fiction enough to hold the reader's interest (lying is the great oracular principle of all autobiography).

I have quarrels with the magazine's Beat aesthetic, but this assemblage of work uses that point of view to advantage. Let's hope the ingredients of the Soup continue to improve in every bowl.

**...vision of red**

continued from page 3

Party said of communism, "I passed through it like I passed through adolescence." However, in a letter written at the time to his wife about the experience of reporting on a sharecropper's strike, he had said, "By intervals, this thing has ripped the heart out of me."

The anti-Communist period of the early 1950s is covered using some

exquisitely clips of American propaganda broadcasts. Policemen are shown beating up demonstrators with a voice-over denouncing "the violent Communists." The sincerity of these clips is quite disconcerting.

The sequences in *Seeing Red* could definitely have been better organized. Long, boring monologues and series of photos accom-

panied by folk music make this film quite dreary in places. More attention should have been paid to the basic precepts of the Party, the Communist Party at present and what the ex-members do to fill their lives after leaving the fold. However, the film is informative and provides a sane historical overview of the movement in America.

*Seeing Red* is playing at Cinema V, at 5560 Sherbrooke West.

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To sublet: beautiful 1 1/2 on Decarie and Van Horne from February 1st - \$275, everything included, even pool! Call Wilson 340-1114 during office hours and 737-0164 evenings.

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Communication skills group. Learn to express feelings, fight "fairly", and improve your listening ability. Communication group starting at McGill Counselling Service, January 22. Call 398-3601 to register.

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Glossy black fur coat for sale. Simple style, \$150.00 negotiable. Fits most people, average size. Elizabeth, 849-4685, to try it on at McGill without obligation.

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#### 363 - TO GIVE AWAY

Two well-trained and generally groovy kittens need homes. Call 848-1865 anytime.

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#### 372 - LOST & FOUND

FOUND - watch, call 688-4286.

#### 374 - PERSONAL

Gay or lesbian? Need to talk? Peer counselling offered in Union 417, Monday to Thursday, from 19h00 to 22h00 or call GALOM at 398-6822.

398-MAIN - what is it? McGill's Anonymous Information Network. Nightline: 398-6246 - 7 days a week. 6 pm 'til 3am.

Foreign student seeks Canadian woman to do an urgent favor. Appreciation available. Please call Mike 939-0572.

Josie! Nicole Bernier! Help, Laura has lost your number. Phone 845-5689.

Join the Venetian yachting club, trip to Venice Jan 29-31, Feb 3-6. Get your tickets for "The Gondoliers" now. 398-6820 for details.

#### 383 - LESSONS OFFERED

Learn a new language, swap your mother tongue! Reciprocal conversation lessons: French, Spanish, English, Italian, etc... The Troclet/Troc-Langues cross-cultural network, 272-8048.

#### 385 - NOTICES

To all Political Science students: The Journal of Political Studies encourages your submissions. Deadline: January 31st. PSSA box, Lea 443. Include name, phone number and duplicate copy.

Almérés échanger version anglaise des logiciels WordPerfect 4.2, DOS 3.1 et Lotus 1-2-3 2.01 pour leur version française. Appelez Pierre Caron au 739-0006.

Broken a leg in a skiing accident? Having difficulty walking and getting to class? Free on-campus transportation is available. Phone 6009 for further information.

Movers and shakers: Wintermission's last event, The Four Floor Party, Saturday night.

Share the Flame! Wintermission '88 is presenting a preview to the 1988 Calgary Olympics with a skating exhibition at the McConnell Stadium tomorrow at 6:00pm.

#### 387 - VOLUNTEERS

Auberge Madeleine, a shelter for homeless women, needs volunteers. The 14-bed facility, situated on the Plateau Mont-Royal, provides a temporary home for women with problems related to violence, mental illness, or lack of money. We are looking for volunteers who can be a friend to the residents & the staff. A training period will be provided. Women who have some free time, a good sense of humour, and a minimal ability to communicate in French, please contact Guylaine Racine at 844-4064 or 844-7578.

The Yellow Door is recruiting volunteers from the McGill community to visit elderly people living downtown or to accompany the same to appointments... contact Andrea Richardson, Services Coordinator for further information. 398-6243.

Volunteers needed for Positron Emission Tomography Research at the Montreal Neurological Hospital. May require 2 days of your time. Remuneration \$60/day. Call 284-5830.

McGill Savoy Society seeks stage and lighting people for its performance of "The Gondoliers" running Jan 25-Feb 6. Call 398-6820, no experience necessary.

#### 389 - MUSICIANS WANTED

Musicians needed: to create an original pop-jazz sound track for a Concordia University film production. Call immediately: Grant - 341-7035 or Daniel - 931-9568.

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